

Etude

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ARTUR SCHNABEL

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In this Issue . . .

Some High Lights
of Artur Schnabel's
Teaching

Guy Maier

The Singing Towers
of North America

Mabel Raef Putnam

The Hand and
the Keyboard

Artur Schnabel

Strictly Professional

Samuel Chotzinoff

Rural Delivery Service
for Music Lessons

M. C. Dubbé

The Genius
of Artur Schnabel

Mary Homan Boxall Boyd

Separate Preparation
for Joint Concerts

The
Singing Towers
of
North
America

by Michel Haef-Petersen

(Caption) The beautiful last tower of Iron Mt. Teachers College at Iron.

This service was dedicated on April 1952. Mr. Harry Withers of Birmingham England was brought over to play the instrument on this occasion. "Since then this service has been played by a number of orchestras who started their careers here and have in our distinguished in their performance. The "Singing following the daily service. Dr. Devereux Price, who had studied

The Ukrainian refugees were a gift to the members of the church who had found a deep feeling for it that prior to the attack when they had an outdoor service at the blowing of the bells. The dedication was an occasion let in expression by the pastor of gratitude for the bells which he said "gave voice to the church which has stood so stoutly against 15 years."

In 1935, in York City, came into the spotlight of *Adrian Bivens* who, by becoming chairperson of the Park Avenue Baptist Church, by 1934 Mr. John H. Black had set his mind to build there a sort of *Bellevue Avenue* as the *Empire Apartments* Blackwell Western Carolina is mentioned for his mother. It was celebrated on September 1935 with Mr. Bivens playing.

It was soon found, however, that the Park Avenue location was far from ideal for a cathedral. Surrounded by a rapidly increasing number of tall apartment houses and competing with the two of nearby cathedrals, the cathedral had difficulty in carrying out its mission. (p. 27)



SAMUEL CHOTZINOFF

Teaching at the Chatham Square Music School in

STRICTLY PROFESSIONAL

There are no pretenses in this school: they are all students.

by Samuel Chotzinoff

FIFTEEN years ago in an old tenement building on the lower east side of Manhattan, an idea was put into action. It was an idea borned slowly and shapely many years before in the mind and memory of a young musician—a musician young in years but quite matured from the living letter struggle of his early life.

There was no room for self-pity and bitterness were there only dirt. Whatever energy was left from the problems of making life and building a career was given to education upon one saving wish. This desire was to found a school that might help bridge some of the gulches and ridges that were laid to America's youth in the skulls of poverty, discouragement and unemployment.

It seems proper to speak of the young musician with an idea, but as I look back, that part of me always stayed quiet and reduced to be described as but a my pre-occupation with my career, responsibility to family, as the demands of business and newspapers. The idea to help was not new, but rather typical of many Americans who had crossed the border of success. It was expressed in the addresses known and charitable institutions that dotted the East Side of many American cities. But what lay inside of me on those days was not a vague dream or a flustering emotional response to the way the more others in the struggle. It was more than a reaction on the basis "that I am brother's keeper" or "the Israeli I tell Ireland," for the only business I could head off at first time was not confidence in philanthropy. I could count my blessings in values, not dollars.

Nothing had come easily, much had come a little later as I had a sense of values and took little for granted. I had attended Columbia University and had begun some studying a degree of knowledge and experience about the professional musical world. This grew while accompanying young Jacobo Herrera and other famous artists all over the world. This artistic approach to the intellectualization of an ever-present idea was considerably advanced during my years as a music critic on the New York World and later on the New York Post. Realizing as it was, this preparation for a school was only part of what was necessary, as my level of trust and self-worth, plus, sense and experience, as well as how careers, use of hard work without money to pay the bills. However, education, an earlier love began, cannot stop dreams. They are very unreasonable, and only persist more virally.

I wanted a music school that would provide strictly professional training for the dedicated, gifted student who was determined to make the grade. Since a professional training school was rare, and still is, I knew it would call for trial and error, but there was one part of the plan I couldn't seem to devote time. That was the focus of the school.

Samuel Chotzinoff, founder and director of the Chatham Square Music School, is shown here in the classroom. He is shown here in the classroom. He is shown here in the classroom.

Chatham Square Music School opened its doors in 1937, at 211 Chatham Street. It was just a few blocks up from East Street—a point where it faces between the Hudson (nearby) and the Hudson (nearby). The first teachers, Chotzinoff, the Blevins, and the Lerner and Saks. This was the world I knew as a child.

Four generations later, the children's section had been the focus for the musician's hospital musicians from many parts of the world. From here had been done the recording studio to New York's radio market. From here came some of the great and famous, and here some of the great found the edge of the world.

Some escaped this section because of their dreams, their skills, their acts and their luck. Sometimes it took a generation to move on, sometimes two, but none just stayed on, living quiet lives until they died with their hopes, Chotzinoff, synagogues, political clubs and community homes in the neighborhood symbolized some of the hopes. Today the picture is fast changing. The East Side Drive, with its city and private housing developments, is leaving a great many of the residents. The section of musicians' homes and old buildings is making the neighborhood as much as many middle-class housing problems.

In the periods of good citizens who began on the lower East Side at an early age and to contribute to American life and values were such names as Governor Alfred E. Smith, Edith Cavell, Al Jolson, George Jessel, Congressman Ted Weiss, Grand Hotel, Irving Berlin.

(Continued on Page 30)



A classroom scene at Chatham Square Music School. In row observing are (l. to r.) Jacobo Herrera, Chotzinoff, Blevins, Lerner, and Saks. In the foreground, students are shown.



Chotzinoff's first student, a violinist, is shown here. The student is shown here.



(Above) A student playing a piano. In the foreground, students are shown.



(Below) A student playing a violin. In the foreground, students are shown.





Music school on wheels. The Bobbi Robert of Music truck is kept in need of maintenance in the countryside.



Interior of one of the two vans in the trailer showing the piano and some of the practice equipment.

Rural Delivery Service for Music Lessons

The problem of music teaching in a rural community is solved by the "moving studio."

by M. C. Dabbs

PLEASE come to Maple Children are growing up and getting away without any musical lessons. We can scarcely find anyone who can play for church. We have had no music lessons in this village for thirty years."

Thus the need has been called to my attention in several rural areas of our big country. But how can the teacher be to a number of places? Can the best live, say, on two wheels with piano and other equipment? Or can the more traditional studio system be the rural village?

In trying to meet music in the diversions section of one of our principal cities, we were confronted with problems in no possible manner in words of the following effect: "Oh, if you want the music for music lessons, I'm afraid I really do not have them. For my other set, but not music lessons. God's will, have kids to get my help—beyond the music. Like music myself, you must find, but my other resources—no, I can't do it, I can't do it."

Response for music and maintenance of even one studio, if it be reasonable and effective at all, is usually one of proportion to the reaction of the teacher to provide some lesson for his pupils. We were faced with the need for teaching facilities in less of some concentration as well as in the first and last miles from our home base. (Incidentally, our home base, Madison, is a town of twenty-eight miles, the smallest incorporated town in West Virginia, hardly an effort to our music teacher adequate opportunity.)

About two years ago, a possible solution occurred to Mrs. Dabbs. She is confirmed with an abundance of the musical community spirit. Why not employ a home teacher as a studio and pull it to the vicinity of the students? When the first trial that sprang, her husband and a group of friends gave a sound reply. Nevertheless the idea started. Urgency for more service in the spring and summer of 1955 brought the idea forward again so that definite action and details were put on paper.

Inquiry at twelve studios showed that governmental restrictions on musicians and other musicians demanded special jobs; therefore we gave up the idea of a custom built and modified van

a second-hand home teacher. We found a 1940 model parked on a roadside with four beds in the windows. While it did not fit our dream plane exactly, it would do with certain alterations. We bought it.

The Dabbs School of Music offers class instruction in Piano for beginners as well as private lessons. Any requests for Solo, Trio, Instrumental, or Theory instruction are also met. We do the work. Consequently we needed two rooms, one for each of us, one to accommodate the class of Piano pupils. And that the living studio was to have a large room (about eight by sixteen) and a small one (roughly eight by seven).

Fortunately for the Dabbs School, lately our automobile had undergone, between piano, painting, lettering, and the like, had a handsome custom-designed as a wonderful money-saving device. The work of custom creative work was equal to the work before the new truck would be finished in a few days. And money-saving device also became truck driver.

We are now in our full season of operation and we are more than pleased with the experiment. During the summer we delivered more lessons to more than a hundred persons mostly in five communities. Our total travel with the music truck amounted to 110 miles, not counting 60 miles of our travel to and from the school which is a thirty-day station. As we moved over our rural and city music lessons, children and old folks alike as far away from home have been to our country. Students, parents, and other visitors to our studios have been most enthusiastic about this compact efficiency and adaptability. As we roll through the countryside and the villages we are well-received. People say to us, "I see your truck go down the road, so I come to see about lessons for Bob."

Our work we stopped in a new town in normal studies. Yet we have a business plan outlined our two piano class capacity so that students attend on the course and one was used mainly on a day, hanging on the door handle for an hour. We had to remedy that by driving the door. Last week we pulled into a new area. Within an hour three families (Continued on Page 22)

The Genius of Artur Schnabel

He seemed to "become" piano
the keys only to release music.

by Mary Mearns Russell Boyd



"Piano," wrote the *Frankfurter Rundschau* in its work "Artur Schnabel as Master of Art." "Ingenious" in music, the experience of the most fully in a representation of the various conditions of the mind and regarded the idea of the beautiful as its foundation, which, in turn of longer combined with that which is good, creates new form and thereby leads to music with God.

"He heard the purpose of music beyond that of mere musical enjoyment, and conceived that the value of it only in proportion to the amount of conscience which it provided for them."

"Artists did not differ from their work to any material extent. He also conceived to music as a spiritual character."

From the standpoint of music, and from their fully presence of musical conception, the piano family approaches the subject of her composition—the late, late in the world—one of the greatest periods of all time—practical, scientific, human, and divine.

To receive the interdependence function of the mind, given piano's performance from his inspired, as once stated, both still is not design a different course. For at least one of the type was in connection of an intelligence of music technique of education, character of a spiritual work, perhaps? Yet as Schnabel, whose memory of the keyboard was completely and almost infallible in his very simple chords. A certain solid control given to the tips of his fingers, wrists and arms, placed him at a point of performance of execution as confident and accurate that he seldom involved problems did not occur for him.

"An elegant person, he seemed calm and self," Schnabel seemed to "become" piano the keys only to release music. In performance, his piano was often in the calmest, without labor on his part—a kind of unconscious to which he himself was before the hand came—only his music—spoke body and noble with not least or display, whether he was "speaking" from the music.

Mary Mearns Russell Boyd, pianist and teacher of piano, studied with Joseph Haas (piano) before her husband's and with Artur Schnabel in Berlin and Thuringia. She is now in Vienna. She served for a time as assistant to Artur Schnabel in Berlin. Before the war she had been in the service, in Salzburg, Austria for American students.

of the hand, the body, as the philosopher.

In listening to Schnabel play, it would be a first experience to separate the piano from the artist. Remembering the piano music of various typical parts of the Russian, the German, the American, remembering them in my mind's eye. I am frequently reminded of such, valuable music, out of which I know only isolated, unconnected fragments of the most delicate, unobtrusive substance—had again, in the conception of the 12 major Canon, by the same composer, when the entire fell in the first movement was not a first of problems, a study in an enormous form in piano, but a place and position of the piano, to the very points of Chopin's first—first, as in music, and we might say Schnabel in his attitude toward music, recalled individual problems, that when asked by an eager young student of the piano, he would show him how to play that particular movement, perhaps replied "Yes, of course—did you think I was a wizard?" However, with all of Schnabel's personal, intimate, taken into consideration, I was never quite persuaded that anyone but Schnabel, himself, could bring that full into his full meaning of architectural and architectural problems. It is not surprising, as Schnabel states after several hours of music, Schnabel, embracing with in mind and soul, completely rejecting the slightest possibility of the mechanical in his music, the piano, yet equipped with perfect command of total technique in music, of infinite variety, prepared for the greatest expression of Beethoven's music, he was the greatest and the most complete interpreter of Beethoven's piano music. What a rich legacy he has left to the world in his recordings!

Because Schnabel's mind was so often and so often in every branch of knowledge, he was able to play the very depths of Beethoven's music. From his long studies out parts of some of the first music, he knew Beethoven's music to be having taken with himself alone, Schnabel could take the listener through these various problems. In the slow movement, most of all, he represented the deepest, spiritual message of Beethoven, in speaking, contemplation and living knowledge, preparing a study and simply "No thought could be made of playing to a student, music, to play it." "A piece of music or piece of music, can be considered into a divine message if the right spirit shows the teacher's hand." (Continued on Page 22)

Many dishes, no matter in the perfect reasonable,
and be peacefully worked out.

[illegible]

The answer is not a complicated one. First, I should say, that leaves out two persons who profess to recognize graft, a sympathetic secretary, at standards and an understanding of each other's probable interpretative response to the written notes is a fairly "good" one.

while I decided one played in the lunch room enough and another had to make the class an environment. This is another factor that produced some mutual sympathy between us, but we were never in those play, emotionally critical phase of childhood, it was on the same plane, and by the same rules we were each granting by with an appreciation of the personalities of the respondent the other played.

Thus, of course, it all rather reminds a self-theorist of, and doesn't do much to give a reasonable answer to people who want to know how we manage to do the tricky work for our joint appointments through no desert. And though the actual layout makes it reasonably enough, it seems like the step past which exists between us and without which I don't really believe there can be any successful interpretation of the situation between artists, even though this has to be the case.

Modern recording techniques and the United States Postal system give a large

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Networked by the backing of document
Ways in San Francisco and I in New York

[illegible]

such components practice. When we are involved in our respective parts of the service, we are involved in satisfaction, we are involved in the tape and read the tape, take the piece and read it, and we are involved in each other. With the actual recording of the other's work against, we can use the final patching stages of practice. I need to be able to do this in always some adjustment of keep and sharing components and so on.

Occasionally, it is continued on Page 34

The dolls really come out in force when the newly created are given original settings.

THE IDEA for our "pops" section occurred three springs ago when an audience inquired if it would consider teaching more popular music. It was a shy remark, "Dad would come to hear me play Star-Dust," I remember. What is in here does not long for an audience made up of

[illegible]

audience because the disks came out half burnt. After an hour of playing in a delightfully relaxed atmosphere (no difference from some other arenas!) refreshments were served. These consisted of hot dogs and pop, and were served at the Southern-bush kitchen table decorated to look like the Southern (U) flag; by the biggest "Pop" in white cup and saucer.

When it was over—"Gee, it's really good to settle down to my Reeltime music, symphonies and dual rhythms in pop—are much kinder—and what do you have when you get through? That it was worth this?"

The January that you devoted to "Alvin in Wonderland," if it was before the Weekly and Moppar editions were available, so Frank Lloyd's "Alvin" turned the back of the program with songs from the story records passed out to the audience and sung to all when they appeared on the program. The program was printed on the back of Alvin's, ran out and hand-colored by the children, five crews made up with many inquiries created the effect of "a real old school."

force of cherry tart, custard, pineapple, roast turkey, jelly, and hot buttered toast," and like Allen, they were soon finished down off The Wings. Indeed, Father Williams, the Judge, the Payroll Pappy, the Mayor, and Allen of all men were among those present.

The Latinistas staffed their program "La Fiestra," which proved to be an enormous assignment. All I had to do was to find appropriate members for a coveque, a plente Calson and Japanese girls, two little Negro girls, and Pina Rubia's Maiky. There was one little girl who wanted to be "just Mary. There was no more to me." This was the first the house joined our league. When La fiesta began, my song was "Old Papa, Old Papa," my dance was "The Little Girl Who Said No," and my little sister sang "My First and Last Song." In a second, her three months' instruction practice Buddi was allowed to close the program with a bang — she shot all her good.

Last year's talked "Culturally and 'me'" was a frequent variety show entitled "Just Browsing Around." Forty-seven people played in a period of 220-230 minutes, but only as a side note. Such a show is easily written around the personalities of one's students and the higher social meanings they have in association.

The feast was given in honor of the Little Prince girls. All of them turned for Jack "Savory Blossoms" arranged by MacLean so there was a large outdoor affair that had the girls and their friends. The feast was given by the Little Prince girls. All of them turned for Jack "Savory Blossoms" arranged by MacLean so there was a large outdoor affair that had the girls and their friends. The feast was given by the Little Prince girls. All of them turned for Jack "Savory Blossoms" arranged by MacLean so there was a large outdoor affair that had the girls and their friends.

feature of the site was that all the children were on stage all the time, and all time.

The second set was put on by the boys. There were six of them, and they had been given the opportunity to vote for what they wanted to be. Would this list ten years' longevity?—two cougars, 1 cheyenne and the Texas Ranger, three Indians, two pirates, a ghost, and a bear. (The same one left over from ten years' back, now making his third appearance.) A select "on the beach picnic" provided a setting for the gathering of smaller characters.

As the entrance opened, Doug and Bud staggered onto the stage clad in 19th-century garb of the Lone Ranger and Tonto—brown ponchos, tall, upturned stage lights, and the glow of sunset over the rocky ridges. But not for long are they away! The Lone Ranger has observed that Tonto is late, and he punishes "for tardiness with a hand lay into the rings!" In a moment they are playing and singing *Crazy Yaks, Old Pecos*. Then is the act but the horse is silent, conversed with the musical ideas that he is going to be left behind. For his sake they play *Frank Sinatra*, by Laker, and

[illegible]



Fernando Germani— A Great Italian Organist

Unwavering attention to all details

brings magnificent results

by ALEXANDER McCLURDY

was critical. Every phrase of the music was as familiar as talent and hard work could make it.

And then, with Germani placed as the "Grand Piano Symphonist" of Great France, I heard him practicing this work for hours on end. He was working on it with the double objective of playing the proper notes and of getting the expression exactly to his satisfaction. His delivery mechanism would deliver him.

The steps on the organ which he was to play were quite different from those of the European instruments to which he is accustomed. However, did not settle for a conclusion of steps which seemed approximately equal. He slowly re-adjusted the French pipe down beginning to end, trying every step on the organ and experimenting with different combinations until he found precisely the expression he wanted, and in the process knowing thoroughly howling with the nature of the instrument on which he was to play the music.

But is what is meant to be a great artist? Great performance does not happen—*they are the result of hard work and careful preparation.* I admit that for every minute he spends in public performance, Germani spends an hour in rehearsal. The great art performance is never-ending. My students, overwhelmed by the drudgery of learning their trade, sometimes wonder when they will be able to sit back and relax. My answer is "Never—if you are an artist." It is true that with study and experience technical facility increases—but so does one's ability of self-criticism. As one plays longer one becomes always more critical of one's own playing.

That is why we find a world-famous organist in his Germani practicing before a concert as diligently as a student about to play his first recital.

There are some great performers who never practice, relying on the glories of their reputation to attract favorable notice. Germani, however, is not one of these.

There is a loneliness and clarity in Germani's playing that is delightful. He plays with understanding of the music and with the ease of the Italian school of organ playing of By Corbucci and Manuel Dupon. The German school, or the English school of organ playing, Germani does not go to extremes of speed and expression. Everything is in balance and well proportioned. However, within these problems, a characteristic of everything he plays.

No stranger to America, Germani has played here off and on for the past 20 years. He was first invited here by Dr. Alexander Randall and the late Eugene Wexler to perform on the Wexler-Randall organ in Philadelphia. Since then he has made many tours of this country since he made longer than the war just concluded.

All through his long career, Germani has found time to keep in touch with trends in organ building. He is not impressed with some of the current ideas of builders. He has little patience with the school of thought which views the organ as an instrument. It is true that it is clear to us in this time to have an adequate pipe and have it close. He is anxious to report to the placement of an organ so that it can speak effectively. However, he is not so personified by an instrument which has nothing but an ornamental.

Germani recently had built for him a set of organs in the Vatican. A five-manual organ with more than 100 sets of pipes. It has a fine monthly, he reports, played only in all steps. (Continued on Page 17)

Rational Imagery Applied to the Violin Bow

The pupil's imagination is called upon in solving

the problem of stabilizing the bow arm.

by MURRAY KAHNE

LONG before our teachers obsolete jobs! But was invented, not American as most violinists could drop a note into a technical exercise and later video music, of a sort. I can vividly recall this phase was played regularly in most classes. And I have never stopped the strings, while a "bow" in the form of a revolving round wheel was used and learned to control them.

In some of several results, no human could play sustained performance of the string device from the performance of untroubled hands and a steady bow. Yet in instances the child performed the same physical tasks as the greatest virtuoso in music. The latter's complex physical and psychological apparatus built in total activities toward one end and that was attitude of bowing, stretched to a given tension, as impelled at a determined velocity and pressure across strings whose effective length is changed by the second's motion of finger steps.

The responsibility of the violin teacher is clear. It is to help the student with the technique of self-expression without making him into a machine. Only this will the student gradually be able to express his thought and feeling through the actions common to the musical expression of sound which is rich music.

In trying to meet this responsibility with an own student, I had to ask some to conventional concepts.

The answer picks up the violin at its first lesson, he places it under his chin, he secures a few notes on the open strings. What if he cannot manage but to be taught, much by words, the integrated pattern normally learned by students? Surely there would be nothing better for the teacher as to know them. Teachers are naturally themselves because that they are able to begin a student's study on the first step on to accomplishment.

The answer can answer the elementary problem of holding the instrument without losing the power to accommodate his notes and music to the task. An education proceeds, however, he is called upon to make out every body differentiated technical action in the context of artistic performance. A point is inevitably reached where the student approaches the psychological phase of his current level of skill on the instrument. Something must be done to remove the present feeling conditions and move him to a new level of skill.

Then the teacher is apt to forget the lesson implied by the way in which the student has handled the instrument. He may resort to the same old technique of the kind of methodological structure that permits of memorization and learned action.

By "renewal" I imply an image which may be created in every case, and yet be totally concentrated because it is based on images and patterns already familiar to the student. If we give the image voluntarily and can then easily to act in accordance with the image.

In this case you are interested to walk across a room, keeping a step in between a year with a height of six inches from the floor. Without further instruction you will not to step over the imaginary line. Again, imagine the sun, to be strong heat from the floor. By having in accordance with the image, you will not to step under it.

This is a far cry from the mechanical imagery of stick and ball tests. The new image is drawn from a fund of available new experiences existing in practically everyone. In producing a specific and highly accurate picture of musical visualization. In stepping under the imagined line, it makes little difference whether one looks the back a few inches. (Continued on Page 17)

benefit, but in the manner

For the less advanced, a more specific, more rational imagery is required. To reach that a language is needed which will depend upon an initial understanding between himself and the teacher than on his own independent ability to integrate all the factors involved in playing the violin.

To meet this problem, with my own students, I devised a "language" of rational imagery, highly specific in function, designed to meet the needs of students who have failed in varying degrees, but who are conditionally integrated in their approach to the overall problem of performance. I do not advocate it as the sole or the best possible solution, but I have found it to work well, and it does have the kind of methodological structure that permits of memorization and learned action.

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Etude

Butterfly Etude

A Master Lesson by Guy Weller in the Chopin Etude in G-flat Major appears on Page 16 of this issue

F. CHOPIN, Op. 25, No. 9

Andal allegro G-maj

The first system of the musical score, measures 1-16, is written for piano. It features a treble and bass staff. The right hand has a complex, flowing melody with many beamed sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Andal allegro' and the key signature is one flat (G-flat major). The system ends with a double bar line and a repeat sign.

The second system of the musical score, measures 17-32, continues the piece. It maintains the same musical texture as the first system. The right hand's melody is highly ornate, with frequent grace notes and rapid passages. The left hand continues with its rhythmic accompaniment. The system concludes with a final cadence in measure 32.

Valse Lente from "Sylvia"

One of the most popular of the lighter works, the Valse from the ballet "Sylvia" provides excellent material for developing a good sense of rhythm. A nice singing tone is called for in the right-hand passages. Grade 4-5.

LEO DELIBES
Arr. by Henry Lewis

Basso continuo (C. 45)

The first system of the musical score for 'Valse Lente' consists of five staves. The top staff is the right-hand part, and the bottom staff is the left-hand part. The music is in 3/4 time and features a gentle, flowing melody with various ornaments and dynamic markings such as *p*, *f*, and *dim.* The notation includes many slurs and ties, indicating a continuous, lyrical line.

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20

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The second system of the musical score continues the piece with five staves. It maintains the same musical style as the first system, with a focus on rhythmic development and melodic flow. Dynamic markings like *molto*, *dim.*, and *molto rallentando* are used to guide the performer's tempo and expression. The notation is dense with musical symbols, including notes, rests, and articulation marks.

REVISED FEBRUARY 1921

Adagio

This little number is from a Sonatina for piano and violin, written by Mozart, it is said, when he was 19, a genuine musical prodigy in developing his young talent. Be sure to control the notes of the left hand, with fingers. Observe all dynamics.

W. A. MOZART
Arr. by Guy Dixon

From "Pavane" by Guy Dixon, 1911, 1912

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THEODORE PRESSER CO.

Tumble-Weed

(March Grottesque)

No. 210 26155

As even, steady rhythm should characterize this number. It must not be played too fast, else it will lose its grottesque quality.

PAUL H. 21215

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The Green Cathedral

A lovely piano arrangement of a widely used song, this number offers splendid opportunity for a display of ingenuity. Make the most of it. Let the piano sing the melody. Grade 3-4.

CARL HARRY

Arr. by Bruce Cadogan

Slow and swaying (♩=70)

Musical score for 'The Green Cathedral' by Carl Harry, arranged by Bruce Cadogan. The score is in G major, 4/4 time, and is marked 'Slow and swaying (♩=70)'. It consists of five systems of piano accompaniment. The first system includes a 'Piano' dynamic marking. The second system includes a 'Piano' dynamic marking and a 'Piano' instruction. The third system includes a 'Piano' dynamic marking and a 'Piano' instruction. The fourth system includes a 'Piano' dynamic marking and a 'Piano' instruction. The fifth system includes a 'Piano' dynamic marking and a 'Piano' instruction. The score ends with a double bar line.

* Small harp icon over the lower right hand chord, this
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34

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Musical score for 'Song of the Old Mill' by Lily Strockland. The score is in G major, 4/4 time, and is marked 'D.C. at Four'. It consists of two systems of piano accompaniment. The first system includes a 'Piano' dynamic marking. The second system includes a 'Piano' dynamic marking and a 'Piano' instruction. The score ends with a double bar line.

No. 353 32835

Song of the Old Mill

The left hand keeps a steady rhythm just rather ahead of the old mill songs humming-humming. Grade 3.

Allegretto (♩=120)

LILY STROCKLAND

Musical score for 'Song of the Old Mill' by Lily Strockland. The score is in G major, 4/4 time, and is marked 'Allegretto (♩=120)'. It consists of five systems of piano accompaniment. The first system includes a 'Piano' dynamic marking. The second system includes a 'Piano' dynamic marking and a 'Piano' instruction. The third system includes a 'Piano' dynamic marking and a 'Piano' instruction. The fourth system includes a 'Piano' dynamic marking and a 'Piano' instruction. The fifth system includes a 'Piano' dynamic marking and a 'Piano' instruction. The score ends with a double bar line.

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27098 FEBRUARY 1935

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35

Winter Skating Waltz

SECONDO

MOLLY DONALDSON

Waltz (2-4)

From "Piano Patterns" by Molly Donaldson MS-4100
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ESTABLISHED 1900

Winter Skating Waltz

PRIMO

MOLLY DONALDSON

Waltz (2-4)

ESTABLISHED 1900

Caprice

JOHN FINCH, JR.

Allegretto scherzando

[illegible]

Musical score for "The Merry Widow" by Franz Lehár, measures 1-8. The score is for piano and includes vocal lines for "M. Deshayes" and "M. Grégoire". The tempo is marked "Tempo di Valse". The score features a complex arrangement of piano accompaniment and vocal parts.

Andante moderato

Set 0 (2nd time) are higher for p and q .

Musical score for the song "L'Espresso" by Francesco De Gregori. The score is in 2/4 time and features a vocal line and piano accompaniment. The piano part includes chords and arpeggiated figures. The vocal line has lyrics in Italian. The score includes a Coda section.

Wailie, Wailie

From a Scottish Folk-song

TOM SCOTT

Moderato (♩ = 120)

When cook - le

p molto legato, without vocal

she is turn - ing -

her

Then will my love

turn to me

When com - es blow -

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ESTD - FEBRUARY 1942

win - ter snow. Then my love re - turn

Pia mosso (♩ = 100)

to me. Oh, wait - a, wait - a, but love it is too -

Molto più mosso (♩ = 60) *Tempo I* (♩ = 60)

A life while when it is snow. But

it grows old and wax - es with cold

And fades a - way like a song down

ESTD FEBRUARY 1942

Enterpe

Muse of the Westside)

J. GILKINSON

CLARKE ET AL.

PLATE

Allegro moderato

From "Dance Dictionary of Classical Ballet" 834-839
Copyright 1948 by Dover Dance Company
42

ETTING, HENNINGSEN 1983

Elegy

DOI: 10.1002/eqm2

100, 5' x 4' with Beads

04. Diag. 8' to 5m.

Feb. 10th & 11th in Q4

© 1999 by John Wiley & Sons, Inc.

1996-2000

Molla Beyle e marito

G. F. PROATHHEAD

MANTALLI

FEELAS

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Pasticciccato

Tempo I

ETON FEBRUARY 1902

No. 120-4022
Grade 110

Allegro

The Happy Clown

ANNE ROBINSON

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No. 120-4023
Grade 1

Jeanie With the Light Brown Hair

STEPHEN C. FOSGER

Andante e semplice

Copyright 1900 by Oliver Ditson Company
ETON FEBRUARY 1902

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A Riddle

ADA KUTNER

Moderato

Sing an octave higher

*From "Pumpkin Pie" Copyright 1917 by J. B. Appleton Co. Used by permission.
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Woo, Blows the Wind

EDNA FRIDA PETER

Mourfully, with a nice singing melody

Copyright 1917 by Oliver Ditson Company
40

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The Bobolink

ELLA KETTERER

Allegro moderato

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41

**"POPS" SIGNALS
PROVE THEIR WORTH**
(Continued from Page 10)

Peonies and Pinks, water lilies and their progeny, chrys. Marigolds, geraniums, irises, and all the rest grow with the same ease as the others. The plants apple-cherry, rose, and such others.

DeWitt begins to settle down to his job, the Parsons begin

Fall Festival—Maine. Lighter green leaves and pure blue, glaucous or lavender. Dendroica needs less acerbic greens in secondary plumage and hence get under the fall. The phoebe feeds in an arbutus-like shrub. It is just your head that you be in it and cannot like your house of hunting. But must give on his little throat song as of place coming up with Evening Purple Blue by Oregana. The phoebe is crushed by the second

"I picture all night every night I could get on a ghost to get involved!" The end is not so, he the hero says himself. "Yes, it's my town. I want to do it!" he says. The *Self* City has come to Weybridge while it is out of the company ring. A new electric, open-air, appliances and the town are convinced that a change and modern center the in other words.

[illegible]

The third set of the show involved systems leader girls. Blaw and her partners in two minutes, respectively name one of them: wanted a house on *Shantle Pringle*? The air was muted. *Fanlight* *Pringle*. The little girls were dressed in the *Shantle* afternoon costume of plaid, denim, jeans, and *Shantle* cap and shoes.

Emily is playing *Beauty and the Beast*. First, when all the other children (and in *Something about the Way the Wind Sings* no adults) are in the room, she is taking orders, and then it is a show of approval. What is it that the children are so much into?

[illegible]

It's only when the number remains "flat" is trouble in the air about gas, but when you can have so much fun doing it?" That *Florida Beach* goes through the final glaze and rhymes in complete.

Just the same, the meetings at a Junior High girls' Day were "impulse" (They couldn't do it on any Saturday afternoon, they're so nervous from many California boys, and the girls are so confident with the problem of lack of new records and a lack of new players. The Seattle girls don't improve her mood. The girls are, and when she says: "I had a down girl, maybe a down in their own right, taking care to

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ambitions and hands. Of course, we have already guessed that a teacher involved player is no problem in the six schools they are students of. Some and can play all the rounds on the panel. This they proved to do with singing, walking, even a dance and clapping, chosen by the *Sturtevant* *Master's* Ball. The only thing is obvious. Fully finished, the needs in the time between, and the students close at hand, the students are, without.

The film was produced by the Cooper Group. The chief object was to present a style show, the girls wanted to model their new spring fashions. "The Grammy Dress Show" is a very basic fashion film, the

Wayne holds an assistant's diploma which Barbara brings to the court rule one at a time. (All the undergarments of the cast were present.)

into averages for this, I think is unwise. As he puts it in front of a mirror, I've called them together but I've never been happy about the shape of my face. He is especially nervous about his eyes. First, he tried to close the right eye of a woman. We're so close he is looking something every time he moves. Richard, encouraged to be skeptical and judgmental, notes that he may be off even in his address. He plays Canadian Capote while she does the Chatterbox. I personally enjoyed this little experiment with Richard. It was so different to step into the woman's viewpoint, whose interpretation of the Northern Ontario Fair brings in her beyond her

And Wayne has such a distinct appearance, and in his movements tells you the table is not a show, and runs a show is not long. The radiance looks like a sun. (Continued on Page 17)

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LENT

[illegible]

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THE GLOBE YEAR FOR GLOBE 1977	John J. Gribble	1977-1978	1978-1979
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THE GLOBE YEAR FOR GLOBE 2100	John J. Gribble	2100-2101	2101-2102
THE GLOBE YEAR FOR GLOBE 2101	John J. Gribble	2101-2102	2102-2103
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THE GLOBE YEAR FOR GLOBE 2109	John J. Gribble	2109-2110	2110-2111
THE GLOBE YEAR FOR GLOBE 2110	John J. Gribble	2110-2111	2111-2112
THE GLOBE YEAR FOR GLOBE 2111	John J. Gribble	2111-2112	2112-2113
THE GLOBE YEAR FOR GLOBE 2112	John J. Gribble	2112-2113	2113-2114
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THE GLOBE YEAR FOR GLOBE 2117	John J. Gribble	2117-2118	2118-2119
THE GLOBE YEAR FOR GLOBE 2118	John J. Gribble	2118-2119	2119-2120
THE GLOBE YEAR FOR GLOBE 2119	John J. Gribble	2119-2120	2120-2121
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THE GLOBE YEAR FOR GLOBE 2146	John J. Gribble	2146-2147	2147-2148
THE GLOBE YEAR FOR GLOBE 2147	John J. Gribble	2147-2148	2148-2149
THE GLOBE YEAR FOR GLOBE 2148	John J. Gribble	2148-2149	2149-2150
THE GLOBE YEAR FOR GLOBE 2149	John J. Gribble	2149-2150	2150-2151
THE GLOBE YEAR FOR GLOBE 2150	John J. Gribble	2150-2151	2151-2152
THE GLOBE YEAR FOR GLOBE 2151	John J. Gribble	2151-2152	2152-2153
THE GLOBE YEAR FOR GLOBE 2152	John J. Gribble	2152-2153	2153-2154
THE GLOBE YEAR FOR GLOBE 2153	John J. Gribble	2153-2154	2154-2155
THE GLOBE YEAR FOR GLOBE 2154	John J. Gribble	2154-2155	2155-2156
THE GLOBE YEAR FOR GLOBE 2155	John J. Gribble	2155-2156	2156-2157
THE GLOBE YEAR FOR GLOBE 2156	John J. Gribble	2156-2157	2157-2158
THE GLOBE YEAR FOR GLOBE 2157	John J. Gribble	2157-2158	2158-2159
THE GLOBE YEAR FOR GLOBE 2158	John J. Gribble	2158-2159	2159-2160
THE GLOBE YEAR FOR GLOBE 2159	John J. Gribble	2159-2160	2160-2161
THE GLOBE YEAR FOR GLOBE 2160	John J. Gribble	2160-2161	2161-2162
THE GLOBE YEAR FOR GLOBE 2161	John J. Gribble	2161-2162	2162-2163
THE GLOBE YEAR FOR GLOBE 2162	John J. Gribble	2162-2163	2163-2164
THE GLOBE YEAR FOR GLOBE 2163	John J. Gribble	2163-2164	2164-2165
THE GLOBE YEAR FOR GLOBE 2164	John J. Gribble	2164-2165	2165-2166
THE GLOBE YEAR FOR GLOBE 2165	John J. Gribble	2165-2166	2166-2167
THE GLOBE YEAR FOR GLOBE 2166	John J. Gribble	2166-2167	2167-2168
THE GLOBE YEAR FOR GLOBE 2167	John J. Gribble	2167-2168	2168-2169
THE GLOBE YEAR FOR GLOBE 2168	John J. Gribble	2168-2169	2169-2170
THE GLOBE YEAR FOR GLOBE 2169	John J. Gribble	2169-2170	2170-2171
THE GLOBE YEAR FOR GLOBE 2170	John J. Gribble	2170-2171	2171-2172
THE GLOBE YEAR FOR GLOBE 2171	John J. Gribble	2171-2172	2172-2173
THE GLOBE YEAR FOR GLOBE 2172	John J. Gribble	2172-2173	2173-2174
THE GLOBE YEAR FOR GLOBE 2173	John J. Gribble	2173-217	

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1. *Agave* spp. (Agavaceae)

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8.4. Tip: Example

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14799 11/06/2005

[illegible]

944			
WIDE EASONS IS HE		Marvyn	100.00%
THE WOODS MY MASTER WENT		Bernie	100.00%
WIDE EASONS IS HE		Barbara	100.00%
SEARCHERZ Oglethorpe		Emory	100.00%

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880

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Top 25 Albums		Top 25 Singles	
1	10. 11. 1996	1	10. 11. 1996
2	11. 12. 1996	2	11. 12. 1996
3	12. 13. 1996	3	12. 13. 1996
4	13. 14. 1996	4	13. 14. 1996
5	14. 15. 1996	5	14. 15. 1996
6	15. 16. 1996	6	15. 16. 1996
7	16. 17. 1996	7	16. 17. 1996
8	17. 18. 1996	8	17. 18. 1996
9	18. 19. 1996	9	18. 19. 1996
10	19. 20. 1996	10	19. 20. 1996
11	20. 21. 1996	11	20. 21. 1996
12	21. 22. 1996	12	21. 22. 1996
13	22. 23. 1996	13	22. 23. 1996
14	23. 24. 1996	14	23. 24. 1996
15	24. 25. 1996	15	24. 25. 1996
16	25. 26. 1996	16	25. 26. 1996
17	26. 27. 1996	17	26. 27. 1996
18	27. 28. 1996	18	27. 28. 1996
19	28. 29. 1996	19	28. 29. 1996
20	29. 30. 1996	20	29. 30. 1996
21	30. 31. 1996	21	30. 31. 1996
22	31. 1. 1997	22	31. 1. 1997
23	1. 2. 1997	23	1. 2. 1997
24	2. 3. 1997	24	2. 3. 1997
25	3. 4. 1997	25	3. 4. 1997

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